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4-23-1995

### Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Rodney Winther

Evan Feldman

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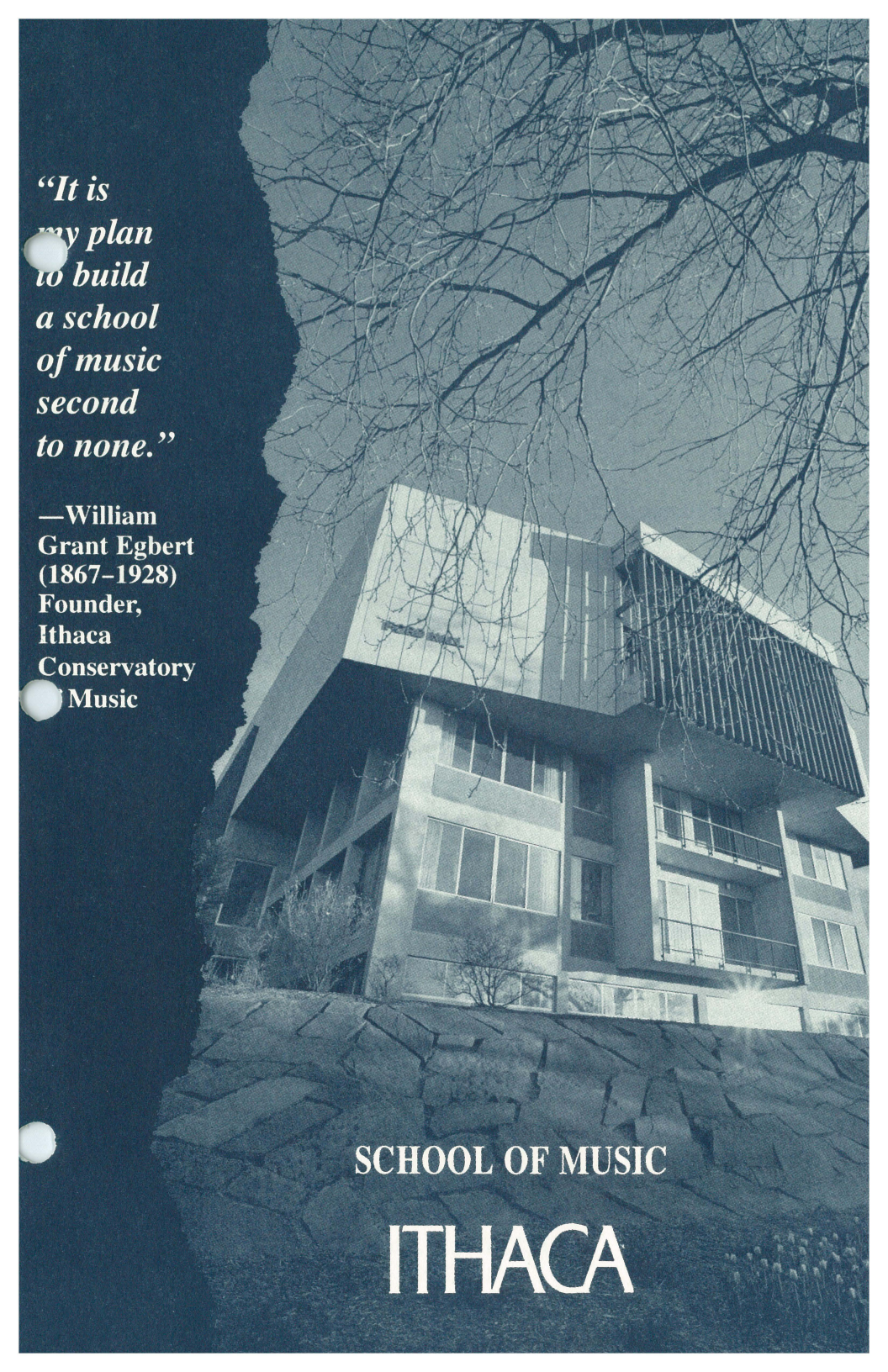
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#### Recommended Citation

Ithaca College Wind Ensemble; Winther, Rodney; and Feldman, Evan, "Concert: Ithaca College Wind Ensemble" (1995). *All Concert & Recital Programs*. 7374.

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*“It is  
my plan  
to build  
a school  
of music  
second  
to none.”*

—William  
Grant Egbert  
(1867–1928)  
Founder,  
Ithaca  
Conservatory  
of Music

SCHOOL OF MUSIC

ITHACA

**ITHACA COLLEGE WIND ENSEMBLE**  
**Rodney Winther, conductor**

with guest soloists  
D. Kim Dunnick, trumpet  
G. Moffatt Williams, trumpet  
Valerie Yacono, soprano  
Pablo Corá, tenor  
Brooks Kranich, baritone

and special guest  
Sgt. Major Larry Hodgin, solo cornetist, U.S. Army Band

Feierlicher Einzug (1909)

Richard Strauss  
(1864-1949)

The American Brass Band Journal

*The Jewel Waltz*  
*Signal March*  
*Lilly Bell Quick Step*

The Three Bluejackets (1942)

Ernest S. Williams  
(1881-1947)

Sgt. Major Larry Hodgin, trumpet  
D. Kim Dunnick, trumpet  
G. Moffatt Williams, trumpet

INTERMISSION



**ITHACA COLLEGE WIND ENSEMBLE**  
**Evan Feldman, graduate conductor**

Sinfonietta

Ingolf Dahl  
(1912-1970)

*Introduction and Rondo*  
*Pastoral Nocturne*  
*Dance Variations*

The Abduction from the Seraglio

Wolfgang Amadeus Mozart  
(1756-1791)  
arranged by Johann Nepomuk Wendt

*Overtura*  
*'Hier soll ich dich den sehen'*  
*'Ich gehe, doch rate ich dir'*  
*'Wenn der Freude Tränen fliessen'*

Valerie Yacono, soprano  
Pablo Corá, tenor  
Brooks Kranich, baritone

Ode to the End of the War, op. 105

Sergei Prokofiev  
(1891-1953)

Graduate Recital presented in partial fulfillment for the degree  
Master of Music in Conducting.

Evan Feldman is from the studio of Rodney Winther.

**Walter B. Ford Hall Auditorium**  
**Sunday, April 23, 1995**  
**3:00 p.m.**

## PROGRAM NOTES

Born in June, 1912, **Ingolf Dahl** fled his native Germany in 1932 to escape the Nazi regime. After studying at the Zurich Conservatory and conducting at the Zurich Stadtooper, he moved to Los Angeles in 1939. He began his United States career as a composer/arranger for radio and later studied with Nadia Boulanger. In 1945 Dahl joined the faculty of the University of Southern California and remained there as conductor, composer, musicologist and proponent of contemporary American music until his death in 1975.

Dahl's compositional style reflects a variety of techniques, including the dense counterpoint of expressionism, the formal clarity and transparency of neoclassicism, and the intricate procedures of serialism.

*Sinfonietta* (1961) is a relatively late work, utilizing serial techniques within a central tonality. The work's overall form is a large arch, framed with gentle contrapuntal passages and off-stage trumpet fanfares. Movement I is in a modified sonata-rondo form utilizing a tonal approach to serialism based on the six-note set of Ab, Eb, C, G, D, and A. Dahl writes, "You will remember that in many classical serenades the music begins and ends with movements which are idealized marches . . . it was this tradition which motivated at least the details of the beginning and ending of the *Sinfonietta*." Thus the first movement bubbles with the spirit of an American march—bright syncopated melodies, open harmonies, and tutti textures.

Two "band jokes" illustrate Dahl's music wit. First, the movement begins on a unison Bb, the "one and only note on which . . . a band piece can start." Second, the movement concludes with a massive roll-off in the percussion, the traditional way to *begin* a march.

In Movement II ("Pastoral Nocturne") Dahl specifically avoids any conventional band sounds, opting instead for complex polyphony and lightly scored dance passages. The outer sections of the movement superimpose the forms of fugue and waltz. As the fugal themes enter, each time slightly altered, waltz ideas weave in and out of the fabric. The Gavotte in the center of the movement contains the *Sinfonietta's* lightest and most homophonic music.

The six-note set returns in Movement III ("Dance Variations"). The opening tutti statement serves as a passacaglia for the rest of the movement over which Dahl develops several melodic ideas. Though it appears in many guises, the passacaglia theme is nearly always recognizable.

Interestingly, Dahl composed two endings for the *Sinfonietta*: The quiet version performed today provides a satisfying symmetry for the entire work. But Dahl also provides a fast, loud ending, perhaps a concession to "band tradition." Of the *Sinfonietta* Dahl writes, ". . . it turned out to be indeed the piece that I had wanted to write all my life."

Composed in 1782, **Wolfgang Amadeus Mozart's** *The Abduction from the Seraglio* tells the story of the kidnapping of the beautiful Constanze and her maid, Blonde, by, a Turkish Pasha. After a failed attempt at a rescue by her lover Belmonte, the Turk generously decides to release her, much to the dismay of the Pasha's employee, Osmin.

The transcription to be performed today is a period arrangement for eight wind instruments by the clarinetist Johann Wendt, a contemporary of Mozart. Wind octet music (2 oboes, 2 clarinets, 2 horns, and 2 bassoons) was quite



popular in 18th century aristocratic courts. The ensemble was flexible enough to be used effectively both indoors and out, small enough to be maintained inexpensively, and versatile enough to perform a wide range of styles. These octet bands generally served practical purposes—performing at outdoor ceremonies, special affairs, and during dinner, literally as background music.

Opera transcriptions served as a convenient way for the aristocrat to hear his favorite tunes from the latest hit opera outside of the opera house. However, these arrangements were not literal transcriptions—keys would often be changed for the convenience of the winds, arias would be shortened, and the melody would often be orchestrated for an instrument out of the original's range.

Though tonight's arias are somewhat abridged, the parts have been edited to approximate both the form and vocal doublings of the orchestral score. The addition of the voice parts may not reflect 18th-century performance practice, but its effectiveness is a tribute to how well these ensembles capture the spirit of the originals.

Sergei Prokofiev's *Ode to the End of the War* (1945) has its origins in the *Cantata for the 20th Anniversary of the October Revolution*. This latter work calls for the gargantuan forces of large orchestra, double choir, two military bands, accordion band, gun shots, and amplified speaker (the voice of Lenin). Though never performed in his lifetime, Prokofiev had a particular fondness for one of the cantata's orchestral interludes. He later used the themes of this short orchestral overture in *Ode*.

*Ode to the End of the War* calls for the only slightly more modest forces of a large orchestral wind section, four pianos, eight harps, and an extensive percussion battery. (This performance substitutes marimbas for the harps in an effort to retain a sense of the original orchestration without the practical problems of assembling a harp octet!)

At its roots, *Ode* is essentially an orchestral work in which the strings never make their entrance. Though Prokofiev adds saxophones to the mix, compositionally he treats the ensemble as an orchestral wind section. Indeed, in contrast to his military band marches, *Ode* is Prokofiev's most symphonic writing for winds, heavily indebted both to the aggressive raw power of *Scythian Suite* and the lush, Russian-Romanticism of the *Fifth Symphony* and *Romeo and Juliet*.

notes by Evan Feldman

Evan Feldman will receive a master's degree in conducting from Ithaca College in May, 1995. He has served as the graduate assistant conductor for the Wind Ensemble and Symphony Orchestra, and has led performances with the Symphonic Band, Chamber Winds, Trumpet Ensemble, and South Hill Wind Ensemble. His teachers have included Rodney Winther, Grant Cooper, Beverly Patton, and Lawrence Doebler. Last year he conducted performances of the Cornell Savoyards production of *The Gondoliers*, and more recently, led performances of the Ithaca College Theatre's production of *Grand Hotel: The Musical*. Mr. Feldman received his undergraduate degree from Duke University and studied privately with Michael Votta. In 1992 he served as assistant conductor of the Duke Wind Symphony during their semester-long tour of Europe.

**Trombone**

Eric Hankey+  
Adam Philips\*  
Sara-Jane Sholeen  
Timothy Speicher, bass

**Euphonium**

Bonnie Berry\*  
Rebecca Lemieux

**Tuba**

Bryan Doughty  
Eric Falci  
Ralph Wagner\*

**Double Bass**

Brendon Hackett\*

**Piano**

Matthew Baram  
Ines Draskovic  
Andrea Flick  
Sung-Ah Kim

**Timpani**

Michael Overman

**Percussion**

Gus Burghdorf\*  
Vincent Casale+  
Arthur J. Chenail+  
Michael Correa  
Robyn Forbes  
Brian LaFleur  
Don Meier  
Daniel Meunier+  
Phillip Patti+  
Jeffrey Seckinger+

**Graduate Assistants**

Evan Feldman  
Robert J. Zazzara

\* indicates principal of the section  
+ indicates assisting musicians

# **ITHACA COLLEGE WIND ENSEMBLE**

**Rodney Winther, conductor**

## **Flute/Piccolo**

Julie Harr\*  
Lori Kessner  
Kathryn Knull  
Nicole McPherson  
Robert Tobey

## **Oboe**

Tracy Christmas\*  
Anna Mattix\*  
Coa Schwab

## **English Horn**

Tracy Christmas  
Anna Mattix

## **E♭ Clarinet**

Sherylanne Branning

## **Clarinet**

Deborah Bianchi+  
Diana Cassar  
Andrea Cheeseman  
Michelle Hoover  
Mary Obidinski  
Jeremy Reynolds  
Amy Willis\*

## **Alto Clarinet**

Cheryl Jackling

## **Bass Clarinet**

Cheryl Jackling  
Rebecca Weissman

## **Bassoon**

Chris Congdon  
Yvonne Schwinge\*

## **Contra-bassoon**

Kelly Ward

## **Soprano Saxophone**

Scott Shirk

## **Alto Saxophone**

Todd Morrison\*  
Scott Shirk

## **Tenor Saxophone**

Margret Schaefer

## **Baritone Saxophone**

Christopher Brown

## **Trumpet**

Amy Carpenter  
Tom Conti  
Lath Freymiller  
Mitchell Gabel\*  
Eric Gerhardt  
Mark Girolamo  
Tony Godoy  
Jason Miklowicz+  
Thomas Schadle  
Michael Vertoske  
Shawn White  
Robert Zazzara, Jr.

## **Horn**

Heather Beyrent\*  
John Georger  
Greta Houk+  
Shannon LaBonte  
Alison McBride  
Anna Thomas

Members of the Wind Ensemble have been listed alphabetically  
to emphasize the rotation of parts within some sections  
and the importance of each individual.



**Trombone**

Eric Hankey+  
Adam Philips\*  
Sara-Jane Sholeen  
Timothy Speicher, bass

**Euphonium**

Bonnie Berry\*  
Rebecca Lemieux

**Tuba**

Bryan Doughty  
Eric Falci  
Ralph Wagner\*

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Brendon Hackett\*

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Andrea Flick  
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Michael Overman

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Vincent Casale+  
Arthur J. Chenail+  
Michael Correa  
Robyn Forbes  
Brian LaFleur  
Don Meier  
Daniel Meunier+  
Phillip Patti+  
Jeffrey Seckinger+

**Graduate Assistants**

Evan Feldman  
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